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ABSTRACT

Bibliotherapy is the process of growing toward emotional good health through the medium of literature. The books selected for bibliotherapy must be chosen carefully. The Newbery and Caldecott books are logical choices as they have received the most prestigious awards given in children's literature. If bibliotherapy is to help children and cause them to think and ask questions, they must be introduced to literature that enlarges and enriches their worlds so that they will know what questions to ask and what choices they have when faced with crises. Reading someone else's story can be both comforting and equalizing. There are many Newbery and Caldecott award winning books that contain bibliotherapeutic themes. Bibliotherapy requires that teachers know their students well and understand their needs. If successful education is to take place, teachers with tools and the wisdom to know how to use them can help. Bibliotherapy is one way to reach through to children's confusion and dismay in order to clarify disturbing issues and present alternative life skills that will hopefully trigger their motivation to become emotionally healthy students and adults. The appendixes present a table relating 25 books to 22 therapeutic categories (e.g., aging, divorce, growing up, homelessness, loss/death, prejudice), as well as: an annotated bibliography of Newbery award winning books; an annotated bibliography of Caldecott award winning books; a list of Newbery medal books; and a list of Caldecott medal books. (Contains 18 references and 42 related sources.) (ABL)

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BIBLIOTHERAPY AND CHILDREN'S AWARD-WINNING BOOKS

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BIBLIOTHERAPY AND AWARD WINNING BOOKS

I. Introduction

Just as the ability of early societies to use primitive tools facilitated their work, the ability to communicate insured their survival. As Chodorow (1986) noted "language is both a feature and a function of culture...language is a kind of technology that provides storage for the techniques of survival and for ideas. Language cannot be separated from culture, or culture from it" (p.13).

The Summerians were the first to use writing in 3,000 B.C. as a form of communication. They also are credited with the invention of a method of recording commercial transactions and records of temple payments which utilized stone tablets (Chodorow, 1986). Born of necessity, writing evolved as societies recognized the need to record events and experiences for historical purposes, for religious edification, for entertainment, and for emotional needs.

People have long needed to immerse themselves in a world of words. The printed word draws an audience into its pages where solace, ideas, and occasionally answers to problems and concerns are found (Riordan, 1989).

Although books are no substitute for living, they have the potential to augment life's richness. As life becomes absorbing, the personal significance of books becomes apparent. As life increases in difficulty, momentary relief from troubles, a new insight into problems, or refreshment may be found in reading. Books traditionally have been a source of information, comfort, and pleasure for those who read, and this

is true whether the reader is a child or an adult (Sutherland, 1977).

Children and the issues they bring to school with them are becoming increasingly complex and disturbing. Educators are asked to respond sensitively to children's problems in the hope that both healing and learning can occur. Bibliotherapy is the tool that can be used to help children recognize that life includes challenges that impact how people survive while developing a hardy resilient spirit in the face of an array of circumstances.

II. Definitions, History and Purposes of Bibliotherapy

Definition

According to Smith (1989), bibliotherapy is not a cure all, pill, or band aid to fix a child's problems, it is a tool that can be used to promote healing through books. Further, bibliotherapy is the process of growing toward emotional good health through the medium of literature. Clinical bibliotherapy is a form of treatment that takes place in the office of a psychologist, counselor, or other mental health practitioner. Developmental bibliotherapy can take place in classrooms of teachers who wish to sensitize their students to each other and to either potential or realized problems that occur during life. This method of bibliotherapy is utilized in order to instill positive attitudinal and behavioral changes (Timmerman, et al., 1989).

History of Bibliotherapy

Bibliotherapy is not new. It dates back as far as as Ancient Greece, where it was most often a prescribed for mental patients (Bernstein, 1977). While Dr. Benjamin Rush recommended the reading of novels to his patients as early as 1812 in America, John Minson Galt II was one of the first Americans to address the benefits of literature in treating the mentally ill in his 1853 essay on the therapeutic value of books. Samuel McChord Crothers is recognized among the first who used the term 'bibliotherapy' in an article printed in 1916 in an issue of Atlantic Monthly. Drs. William and Karl Menninger further advocated the use of 'bibliotherapy' in their clinic during the 1930's (Bernstein, 1977).

Purposes of Bibliotherapy

Books often provide the opportunities to develop a more positive attitude toward self, to release and relieve emotional stress, to learn to accept and respect personal rights in relation to those of others, to explore values, and to develop more adaptive behaviors. Reading can provide insight, aid in discussions, develop critical thinking and analysis skills and provide varied alternatives to difficult issues (Timmerman, et al., 1989).

In 1983, M.A. Jalonga explained bibliotherapy as a process that "follows a constant pattern in which the reader or listener initially senses a common bond with the story's character, and finally the

reader/listener, by sharing vicariously in the dilemma of the story character, reflects upon personal circumstances and internalizes some of the coping mechanisms" (Ouzts, 1991, p.202). Sharing vicariously is a key component for the success of bibliotherapy because children do not have to identify aloud with a particular character or problem unless they choose; rather they can explore and reflect upon the character's ability to survive turmoil, loss, or crisis from a safe distance. In the classroom students can feel a "connectedness to others through the shared experience of reading" (Chatton, 1988, p.336). Through discussion based on what has been read to them or what they have read, students can use the information to forge stronger relationships. More importantly, however, is that a "hurting child's sense of isolation is diminished when he or she can hear other people express the same feelings" (Chatton, 1988, p.336). The relief afforded by children's realizations that they are not alone offers a change in attitude which is the first step toward healing. Attitudinal changes often result through the use of bibliotherapy (Ouzts, 1991).

Issues addressed in Bibliotherapy

The ever-changing complexity of today's society results in numerous challenges for children, their teachers and parents, as well as for the authors of the books they read. Children today are faced with new challenges. Currently, larger numbers of students do not live with their birth parents and many live in single-parent homes with reduced incomes. Students take medication regularly for hyperactivity more than ever before. Many families are described as "dysfunctional and abusive", which may result in difficulty with relationships between parents and children

and between siblings. Fights, drug transactions and weapons have made schools a less than safe place for students. Children need new tools or new life skills. Bibliotherapy is an avenue for the development of these new competencies.

In a 1976 survey conducted by Galen and Johns, which was reported by a review of the literature by Ouzts (1991), teachers listed the top ten most prevalent problems among primary grade children. Coping with competition and divorce or change in family status combined to form the most dominant concern with children between the ages of six and eight. The next issue was that of coping with failure, followed by interacting with the peer group. Fourth, was recognizing and accepting personal strengths and weaknesses which was followed by the child's ability to cope with alienation and rejection. Next, resolving problems with siblings and, then, accepting the strengths and weaknesses of others. The eighth issue was moving to a new neighborhood or city. Accepting new family additions was the ninth category and last was coping with physical handicaps or differences. More current lists would include not only changes in children's problems but a whole array of social issues such as homelessness, AIDS, cocaine addicted babies, and continued economic distress.

III. Newbery and Caldecott Award Books

The books selected for use in bibliotherapy must be chosen carefully; therefore, the Newbery and Caldecott Award books are logical choices as they have received the most prestigious awards given in children's literature. The Caldecott Medal has been awarded annually since 1938 to the artist/illustrator of the most distinguished American picture book for

children. The Newbery Medal was first awarded in 1922 for the author of the most distinguished contribution to American children's literature. Both of these honors are selected by the Committee of the Association for Library Services for Children of the American Library Association (Whitehead, 1984, p. 54).

Caldecott Award-winners focus on artwork. As they are written primarily for young children, preschool to second grade, the pictures are first considered as a basis for selection. Questions that are addressed in the selection process include the following. Are the illustrations as important as the text; are the illustrations and the text perfectly synchronized? Do the words accurately describe the pictures; do the pictures faithfully interpret the text, and yet somehow expand the plot? (Whitehead, 1984).

Newbery Award-winners are written for older students, upper elementary to junior high. The selection criteria for these books focus on the storyline. These books contain interesting words, phrases, and sentences that generate reader excitement and enthusiasm. Also considered is whether the theme is subtle or one that is clearly discernible and yet naturally insinuated into the fabric of the plot (Whitehead, 1984).

According to David Elkind (1992), many books that are written for the specific purpose of bibliotherapy tend to be limited in scope. These books are so thematic that usage may become too specific. Also, these books tend to be poorly written. Therefore, award-winning books are a logical and an excellent source as therapeutic themes are interwoven into the fabric of the stories. The main character's ability to work his/her way through problems to acceptable outcomes provides a positive model for life skills.

As the Newbery and Caldecott books are written and illustrated by a population of diverse authors for a variety of purposes, flexibility is provided. A variety of genres are represented through examination of the lists of these examples of good literature. These include: biographies to historical fiction; animal stories; fantasy to contemporary realistic fiction; and many others. Obviously, these categories offer a multiplicity of occasions for usage. However, contemporary realistic fiction is perhaps the most readily usable group as students can identify with characters near their own ages and in circumstances that could actually happen.

In her article, "An Author's Letter to Teachers," Marion Bauer (1991) portrays the validity for the use of fiction in bibliotherapy. Fiction depicts the mutual feeling shared between the reader and the character, thus allowing life to be explored in another's thoughts and feelings. Readers can come away with a better understanding of themselves. Fiction is about making meaning of life. As real life explodes, the fallout leaves behind confusion and no time to reflect, only react. Fiction sets out in orderly fashion the themes that are important, that say something about the nature of being human and about moral understanding and values.

Bauer justifies this bibliotherapy approach in the writing of fiction by stating that:

> Fiction is about questions, not answers. If I had answers, I would write nonfiction. I would tell people what they should know, think, believe. But because what I have isn't answers but an intense need to keep trying to understand this life I find myself engaged in, I return, over and over again, to story, to its mysteries and its inherent wisdom. When I am searching in my own life for an experience

> of God, I turn to stories. . . when I am trying to understand my own complex. . . relationship with my own parents, with my children, I turn to story. When I face the astonishing inevitability of my own death, I pick up a book of fiction and face death in another skin. Not for answers, but to know that others, too, have searched, have struggled, have pummeled the world with questions. And to glean those fragments of truth their questions have stirred up along the way (p. 114-115).

If bibliotherapy is to help children and cause them to think and ask questions, they must be introduced to literature that enlarges and enriches their world so that they will know what questions to ask and what choices they have when faced with crises. Reading someone else's story can be both comforting and equalizing.

IV. Use in the Classroom

D'Alessandro, a special education teacher, describes her class in a New York public school. Her class is made up of twelve emotionally handicapped, elementary aged students. The majority are from ethnic minorities who live in a nearby federally-subsidized housing project. Some of these children are victims of drug abuse, others have physical disabilities, and all of them suffer from stress and depression. D'Alessandro reports that any one of her students might say "'I wish I were dead' and mean it. They are angry because they are smart and sensitive enough to feel unloved and to understand that it is not that way for everyone" (p. 287).

When D'Alessandro tried other reading programs and found that they did not achieve the outcomes she had hoped for, she changed to a more literature-based program that "exposed the students to good writing which would inspire better reading, to richer language, and encourage predictive reasoning" (p. 270). This approach also helped the cynical, streetwise students get in touch with and "express their feelings of failure and frustration through discussions of characters as a safe and positive way to express their emotions" (p. 290). Using themes of multiculturalism and handicapping conditions, D'Alessandro opened up new vistas of experience for her students and provided reinforcement with extension activities. These included keeping up with current events, cooking ethnic foods in the classroom, teaching children to 'sign' their names in sign language, writing simple research reports, and field trips, all the while encouraging understanding and appreciation of diversity.

For example when South Africa and Nelson Mandela were among current events, D'Alessandro read Journey to Jo'Burg, which is a story of two South African children and their experiences with Apartheid. From their discussions and by becoming aware of what was happening in South Africa television news was no longer just background noise. This particular learning experience further resulted in the study of African animals, trips to the zoo, and creating animal sculptures from papier-mache and clay. Whenever possible, D'Alessandro even went so far as to invite authors of books she selected for use to her class. This offered the students hands-on experience with the author and the plot and characters of the book. In an attempt to heighten the sensitivity of her students to the plight of the handicapped, Helen Keller was read. Afterwards the children learned the basics of sign language well enough to sign their

name, sing some children's songs, and label other props in their environment.

Children enjoy drawing sequential pictures of stories or even making puppets of the main characters so that they may retell the story. Through the use of films of the books, students can compare and contrast similarities and differences in their interpretations of the setting and characters and those depicted in the movie. Reading aloud to the children not only is an exercise in creativity, it also encourages improved listening skills.

For bibliotherapy to work as a classroom tool, teachers must consider two components that will influence the success or failure of the activity: that of timing and of questioning strategies (Bernstein, 1977). When children have experienced a traumatic change in a family relationship such as a divorce or the death of a relative, instructors must wait and give children time to recuperate from the difficulty in their own way before bringing out literature. Children may need to wait to be given time to heal before bringing out books on death and dying or about other kids who are going through a divorce. As all children are unique, the approach for bibliotherapy must be specified. Some children, especially resilient children, have an instinctive self-righting tendency and may be ready sooner to use literature as a part of the healing process (Stephens, 1989).

Questioning Strategies

Questioning strategies during and after reading should not be judgmental; rather, the focus is on the feelings of the main characters.

For example, "In the book Onion John, how do you think Onion John felt when Andy was able to understand what he said?" or "In Sam, Bangs and Moonshine, how do you think Sam felt when her friend and her pet were in danger?" Teachers must allow the stories themselves to shape the questions (Bauer, 1991).

Questioning strategies must be carefully worded with the "How does it make you feel?", questions used sparingly in the follow-up discussions to maintain the emotional distance necessary in bibliotherapy (Smith, 1989, p. 246). If keeping that rule is the first cardinal rule of bibliotherapy, the second is never to let a story become a sermon (Bauer, 1991).

After reading the book and participating in an informal comfortable discussion of a character's feelings and behaviors, older students may be asked to write more in-depth answers to some of those specific questions. The questions can include, "How does this character's dilemma affect me?" or "What would I do in this same situation?" The writing is important since it is both cathartic and insightful and allows the opportunity to maintain privacy.

V. Analysis of Newbery and Caldecott Books for use in Bibliotherapy

There are many Newbery and Caldecott Award-winning books that contain bibliotherapeutic themes. For instance, an example of a Newbery Award Book is, Dear Mr. Henshaw by Beverly Cleary. In this book a relationship (via mail) develops between Leigh Botts and his favorite author, Mr. Henshaw. This relationship is sustained throughout Leigh's emotionally painful adjustment to his parents' divorce. Leigh and his mother move to

another town, so he is in a new school and does not have any friends yet. This makes his correspondence with Mr. Henshaw more important. Leigh's answers to the author's letters require him to get in touch with feelings that he might have otherwise shared with a friend.

Leigh's relationship with his father, whom he seldom sees, is somewhat distant. His father is a man who cannot express his true feelings, but Leigh wishes his father could at least say he misses him, instead of "Keep your nose clean, Kid!' Because Leigh's mother works he spends much time alone and lonely. At Mr. Henshaw's suggestion, Leigh begins to keep a diary, which provides the reader with an even deeper look into Leigh's life and thoughts.

One of the most painful events in the book is a time when Leigh is all alone in the house on a rainy Sunday afternoon while his mother is at work. Leigh's father has promised to call, however, by late afternoon Leigh had not heard from him. So, Leigh decides to call him instead, just to hear the phone ring. To his surprise, his father answers. Leigh's father tells him that his dog Bandit is missing and as if that were not enough trauma, Leigh hears a boy's voice in the background ask if it is time to go out for pizza. Leigh is so devastated that he hangs up the phone. He finally faces the fact that his parents will probably never reconcile. Many children have had to live through this same kind of emotional upheaval. This book does not have a happy-ending, but the kind that makes a child feel, as Leigh did, "sad and a whole lot better at the same time." By the end of the book, Leigh understands both his parents better, makes a friend, and begins to feel better about himself and his life.

The story of Samantha in Sam, Bangs, and Moonshine by Evaline Ness is an example of a Caldecott Award book. This book is about another child being reared in a single-parent home, this time by a father. Sam's mother is dead and her father is a fisherman who must be away from home for long periods of time during the day. Even though Sam is still young, she has much responsibility. She even takes care of the house while her father is away. When she has free time, she entertains herself by making up wildly imaginative stories that only her one friend, Thomas, believes. Her father cautions her about what is real and what he calls 'moonshine'. Sam's cat, Bangs, who Sam pretends can talk, defines moonshine as 'flummadiddle', a word children would love to say. When she tells Thomas a lie that endangers his and Bang's lives, she must face her guilt and begin to examine her propensity to lie, because lying can have catastrophic consequences. Although, this book in generally intended for young children, older children could examine Sam's reasons for lying: loneliness and her need to entertain herself, though younger children may not realize this since it is only implied in the story. They may only conclude that Sam is 'bad,' an incorrect supposition. Emphasis for young children should focus on being able to distinguish between fact and fiction while still valuing creativity and imagination.

Many other themes are included in the chart (Appendix I) making the books multidimensional and highly useful sources of bibliotherapy.

VI. Conclusion

Life is complicated and challenging. Problem solving is a lifetime activity. "A time of crisis, such as loss, change, or other stress, can

be a time for potential growth if channeled correctly. The acknowledgment and expressions of feelings during a crisis can lead to mastery of the experience" (Cuddigon, 1988, p. ix).

Bibliotherapy requires that teachers know their students well and understand their needs. This takes work and much reading to find the right books to use at the right time. "The rewards will be worth this ambitious endeavor. It is a moving experience to see a child conquer a nagging problem; it is equally satisfying to know that a big step has been taken in the social and emotional development or adjustment that the child eventually makes" (Hendrickson, 1988, p. 41).

When Katherine Paterson wrote an article entitled "Living in a Peaceful World," she addressed the reader's responsibility from a broad viewpoint.

> What a reader brings to a book matters, and readers always get to choose whether or not to let a book help them grow in freedom, broaden their commitment to justice, and deepen their unity with nature and other persons. There are no guarantees. We cannot know what another person's reactions will be, but we must dare to try. We must take the risk to share what we love, to share what has meant most in shaping own vision. We must dare to give children what will equip them to live so that the world will grow toward wholeness and peace (p. 38).

Paterson is correct in saying there are no guarantees. Even bibliotherapy wisely implemented cannot guarantee that students will grow in self understanding and in understanding others because changing attitudes involves choice. The responsibility of schools is to educate. When children come to the classroom with certain identifiable problems, there are agencies that will lend aid to them. There are no agencies,

however, that mend aching hearts, or small, shattered egos, or ease the fears evoked by change and loss, or build bridges over misunderstanding. If successful education is to take place, teachers with tools and the wisdom to know how to use them can help. Bibliotherapy is one way to reach through to children's confusion or dismay in order to clarify disturbing issues and present alternative life skills that will, hopefully, trigger their motivation to become emotionally healthy students and adults.

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Appendix I
Therapeutic Categories and Book Selection

Therapeutic Categories and Book Selections

Books	aging	compassion	competition	courage	divorce	fears	growing up	handicapping conditions	homelessness	jealousy	justice	lying	loss/death	multiculturalism	parent/child	parent's illness	poverty	prejudice	recognizing strengths & weakness	relationships/friendships	responsibility	stepparent
Shiloh		X					X				X				X							
Maniac Magee		X		X		X			X								X	X				
Sarah, Plain and Tall		X				X	X						X		X				X		X	X
Dear Mr. Henshaw					X	X	X			X					X							
Dicey's Song	X			X		X	X						X			X			X		X	
Jacob Have I loved							X			X					X				X			
Bridge to Terabithia			X				X						X		X				X	X		
Summer of the Swans		X		X		X		X													X	
Sounder				X		X					X				X		X	X			X	
It's Like This, Cat							X								X					X		
Island of the Blue Dolphins		X		X		X							X						X		X	
Onion John		X					X	X			X							X	X	X		
Miracles on Maple Hill						X									X	X						
Lon Po Po				X		X													X		X	

Therapeutic Categories and Book Selections

Books	aging	compassion	competition	courage	divorce	fears	growing up	handicapping conditions	homelessness	jealousy	justice	lying	loss/death	multiculturalism	parent/child	parent's illness	poverty	prejudice	recognizing strengths & weakness	relationships/friendships	responsibility	stepparent
Song and Dance Man	X																			X		
Owl Moon							X								X							
The Girl Who Loved Wild Horses		X		X										X								
Arrow to the Sun														X								
Where the Wild Things Are						X																
The Snowy Day																			X			
Nine Days to Christmas														X								
Sylvester and the Magic Pebble						X		X							X							
Sam, Bangs and Moonshine												X			X					X		
Up a Road Slowly		X				X	X						X		X					X		
Number the Stars				X		X	X							X				X		X		

Appendix II
Annotated Bibliography of Newbery Award-Winning Books

ANNOTATED BIBLIOGRAPHY
OF
NEWBERY AWARD-WINNING BOOKS

Armstrong, William. (1969). Sounder. New York: Scholastic, Inc.

A young boy experiences the pain of prejudice and poverty as he awaits his father's return from prison.

Byars, Betsy. (1970). Summer of the swans. New York: Viking Press.

Humor and sensitivity are both part of Sara Godfrey's story of growing up and the responsibility she feels for her younger, mentally impaired brother.

Cleary, Beverly. (1983). Dear Mr. Henshaw. New York: William Morrow and Company.

Ten year old Leigh Botts begins a revealing correspondence with his favorite author and grows to accept his parent's divorce and always being the new kid at school.

Hunt, Irene. (1966). Up a road slowly. Ohio: Modern Curriculum Press.

The growing up years of Julie Trelling are touched by the loss of her mother, her uncle's alcoholism, her father's remarriage, and dating.

Krumgold, Joseph. (1959). Onion John. New York: Scholastic Inc.

As Andy's friendship with European-born Onion John grows and they learn to accept and understand each other, friction develops in Andy's relationship with his father.

Lowry, Lois. (1989). Number the stars. New York: Dell Publishing.

This fictional account of a brave young girl growing up in Copenhagen during German occupation is based on actual events.

MacLachlan, Patricia. (1985). Sarah, plain and tall. New York: Harper.

Anna and Caleb experience mixed emotions as they await the arrival of the new wife for which their Papa has advertised.

Naylor, Phyliss Reynolds. (1991). Shiloh. New York: Dell Publishing.

Marty Preston grows very attached to a neighbor's mistreated dog and must find a way to save the dog in spite of his father's disapproval.

Neville, Emily. (1963). It's like this, cat. New York: Harper Row.

A father-son relationship is explored as well as a first boy-girl relationship in this story told from the perspective of fourteen-year-old Dave Mitchell.

O'Dell, Scott. (1960). Island of the blue dolphins. New York: Thomas Y. Cromwell.

When Karana is abandoned on an island, she learns courage, self-reliance, and compassion.

Paterson, Katherine. (1977). Bridge to Terabithia. New York: Thomas, Y. Cromwell.

When ten-year-old Jesse befriends a newcomer, a girl who can outrun him, they create a hideaway they name Terabithia. When Leslie dies unexpectedly, Jesse must deal with the loss of his friend and his guilt.

Paterson, Katherine. (1980). Jacob have I loved. New York: Thomas Y. Crowell.

The pain of adolescence and growing up is even more pronounced for Louise "Wheeze" Bradshaw because of the difference in the way their parents rear her and her pretty, talented twin sister.

Sorenson, Virginia. (1956). Miracles on Maple Hill. New York: Scholastic, Inc.

When Marly's father returns home from a prisoner of war camp, her family must relocate to help her father recuperate.

Spinelli, Jerry. (1990). Maniac Magee. New York: Scholastic, Inc.
Jeffery Magee did not start out homeless and unloved, but when he found himself in that situation, he ran-and became a legend.

Voight, Cynthia. (1982). Dicey's song. New York: Atheneum.
Dicey Tillerman, who has been left in charge of her brothers and sister must learn to accept her Gram's help and guidance as she grows into adolescence and adjusts to her mother's illness and death.

Appendix III
Annotated Bibliography of Caldecott Award-Winning Books

ANNOTATED BIBLIOGRAPHY
OF
CALDECOTT AWARD-WINNING BOOKS

Ackerman, Karen. (1988). Song and dance man. New York: Alfred A. Knopf.

This warm and wonderful story details the way one grandfather entertains his grandchildren with songs and dances he performed during his vaudeville days.

Ets, Marie Hall, & Aurora Labastida. (1959). Nine days to Christmas. New York: Viking.

Ceci looks forward to her first posada, a traditional Mexican Christmas party.

Goble, Paul. (1978). The girl who loved wild horses. New York: Bradbury.

In this Indian fantasy a young Indian girl must make some difficult choices.

Keats, Ezra Jack. (1962). The snowy day. New York: Viking.

An adventure every child loves--venturing out on a snowy day.

A small boy shows insight by knowing his own limitations.

McDermott, Gerald. (1974). Arrow to the sun. New York: Viking.

This Pueblo Indian folk tale retells the courageous story of a young boy in search of his father.

Ness, Evaline. (1966). Sam, Bangs and Moonshine. New York: Holt and Company.

When Sam endangers the lives of her best friend, Thomas, and her cat Bangs, she learns the significant differences and possible outcomes of real and "moonshine."

Sendack, Maurice. (1963). Where the wild things are. New York: Harper and Row.

Max comes face to face with fearful, yet whimsical, childhood monsters.

Steig, William. (1969). Sylvester and the magic pebble. New York: Windmill Books Simon and Schuster.

This picture book's animal characters display human feelings of caring, sadness, and joy when Sylvester's wishes go awry.

Yolen, Jane. (1988). Owl moon. Illustrated by John Schoenherr. New York: Philomel Books.

This wonderfully illustrated tale of a father-daughter 'owling' expedition is told from the child's point of view.

Young, Ed. (1989). Lon Po Po: A Red-Riding Hood story from China. New York: Philomel.

This old familiar story is delightfully told in a much more courageous fashion than the Americanized version.

Appendix IV
Newbery Medal Award-Winners

NEWBERY MEDAL AWARD-WINNERS

Year	Title	Author
1992	Shiloh	Phyllis Reynolds Naylor
1991	Maniac Magee	Jerry Spinelli
1990	Number the Stars	Lois Lowry
1989	Joyful Noise: Poems for Two Voices	Paul Fleischman
1988	Lincoln: A Photobiography	Russell Freedman
1987	The Whipping Boy	Sid Fleischman
1986	Sarah, Plain and Tall	Patricia MacLachlan
1985	The Hero and the Crown	Robin McKinley
1984	Dear Mr. Henshaw	Beverly Cleary
1983	Dicey's Song	Cynthia Voight
1982	A Visit to William Blake's Inn: Poems for Innocent and Experienced Travelers	Nancy Willard
1981	Jacob Have I Loved	Katherine Paterson
1980	A Gathering of Days: A New England Girl's Journal	Joan Blos
1979	The Westing Game	Ellen Raskin
1978	Bridge to Terabithia	Katerine Paterson
1977	Roll of Thunder, Hear My Cry	Mildred Taylor
1976	The Grey King	Susan Cooper
1975	M.C. Higgins the Great	Virginia Hamilton
1974	The Slave Dancer	Paula Fox
1973	Julie of the Wolves	Jean C. George
1972	Mrs. Frisby and the Rats of NIMH	Robert C. O'Brien
1971	Summer of the Swans	Betsy Byars
1970	Sounder	William H. Armstrong
1969	The High King	Loyd Alexander
1968	From the Mixed-Up Files of Mrs. Basil E. Frankweiler	E.L. Konigsburg
1967	Up a Road Slowly	Irene Hunt
1966	I, Juan de Pareja	Elizabeth Trevino
1965	Shadow of a Bull	Maria Woiciechowska
1964	It's Like This, Cat	Emily Neville
1963	A Wrinkle in Time	Madeleine L'Engle
1962	The Bronze Bow	Elizabeth Speare
1961	Island of the Blue Dolphins	Scott O'Dell
1960	Onion John	Joseph Krumgold
1959	The Witch of Blackbird Pond	Elizabeth Speare
1958	Rifles for Watie	Harold Keith
1957	Miracles on Mable Hill	Virginia Sorensen
1956	Carry on, Mr. Bowditch	Jean L. Latham
1954	And Now, Miguel	Joseph Krumgold
1953	Secrets of the Andes	Ann Clark
1952	Ginger Pye	Eleanor Estes
1951	Amos Fortune, Free Man	Elizabeth Yates
1950	The Door in the Wall	Maguerite de Angeli
1949	King of the Wind	Marguerite Henry
1948	The Twenty-One Balloons	William du Bois
1947	Miss Hickory	Carolyn Bailey

NEWBERY MEDAL AWARD-WINNERS

Continuation Year	Title	Author
1946	Strawberry Girl	Lois Lenski
1945	Rabbit Hill	Robert Lawson
1945	Johnny Tremain	Ester Forbes
1943	Adam of the Road	Elizabeth Gray
1942	The Matchlock Gun	Walter Edmonds
1941	Call It Courage	Armstrong Sperry
1940	Daniel Boone	James Daugherty
1939	Thimble Summer	Elizabeth Enright
1938	The White Stag	Kate Seredy
1937	Roller Skates	Ruth Sawyer
1936	Caddie Woodlawn	Carol R. Brink
1935	Dobry	Monica Shannon
1934	Invincible Louisa	Cornelia Meigs
1933	Young Fu of the Upper Yangtze	Elizabeth Lewis
1932	Waterless Mountain	Laura Armer
1931	The Cat Who Went to Heaven	Elizabeth Coatsworth
1930	Hitty, Her First Hundred Years	Rachael Field
1929	The Trumpeter of Krakow	Eric Kelly
1928	Gay Neck	Dhan MuKerji
1927	Smoky the Cowhorse	Will James
1926	Shen Of the Sea	Author Chrisman
1925	Tales from Silver Lands	Charles Finger
1924	The Dark Frigate	Charles B. Hawes
1923	The Voyages of Dr. Dolittle	Hugh Lofting
1922	The Story of Mankind	Hendrick Van Loon

Appendix V
Caldecott Medal Award-Winners

CALDECOTT MEDAL AWARD-WINNERS

Year	Title	Author/Illustrator
1992	Tuesday	David Wiesner
1991	Black and White	David MaCaulay
1990	Lon PoPo: A Red-Riding Hood Story from China	Ed Young
1989	Song and Dance Man	Ackerman/Gammell
1988	Owl Moon	Yolen/Schoenherr
1987	Hey, Al	Yorinks/Egielski
1986	The Polar Express	Chris Van Allsburg
1985	Saint George and the Dragon	Hodges/Hyman
1984	The Glorious Flight	Povensen & Povensen
1983	Shadow	Marcia Brown
1982	Jumanji	Chris Van Allsburg
1981	Fables	Arnold Lobel
1980	Ox-Cart Man	Hall/Cooney
1979	The Girl Who Loved Wild Horses	Paul Goble
1978	Noah's Ark	Peter Spier
1977	Ashanti to Zulu: African Traditions	Musgrove/Dillon & Dillon
1976	Why Mosquitoes Buzz in People's Ears	Aardeina/Dillon & Dillon
1975	Arrow to the Sun	Gerald McDermott
1974	Duffy and the Devil	Zemach/Zemack
1973	The Funny Little Woman	Mosel/Lent
1972	One Fine Day	Nonny Hagrogian
1971	A Story--A Story	Gail E. Haley
1970	Sylvester and the Magic Pebble	William Steig
1969	The Fool of the World and the Flying Ship	Ransome/Shulevitz
1968	Drummer Hoff	Einberley/Emberley
1967	Sam, Bangs and Moonshine	Evaline Ness
1966	Always Room for One More	Leodhas/Hogragian
1965	May I Bring A Friend?	De Regniers/Montresor
1964	Where the Wild Things Are	Maurice Sendak
1963	The Snowy Day	Ezra Jack Keats
1962	Once a Mouse	Marcia Brown
1961	Baboushka and the Three Kings	Robbins/Sidjakov
1960	Nine Days to Christmas	Ets & Labastida/Ets
1959	Chanticleer and the Fox	Barbara Cooney
1958	Time of Wonder	Robert McCloskey
1957	A Tree is Nice	Udry/Simont
1956	Frog Went A-Courtin'	Langstaff/Rojankovsky
1955	Cinderella	Brown/Perrault
1954	Madeline's Rescue	Ludwig Bemelmans
1953	The Biggest Bear	Lynd Ward
1952	Finder's Keepers	Lipkind/Mordvinoff
1951	The Egg Tree	Kataherine Milhous
1950	Song of the Swallows	Leo Politi
1949	The Big Snow	Hader & Hader

CALDECOTT MEDAL AWARD-WINNERS

Continuation Year	Title	Author/Illustrator
1948	White Snow, Bright Snow	Tresselt/Duvoisin
1947	The Little Island	MacDonald/Weisgard
1946	The Rooster Crows	Petersham & Petersham
1945	Prayers for a Child	Field/Jones
1944	Many Moons	Thurber/Slobodkin
1943	The Little House	Virginia Burton
1942	Make Way for Ducklings	Robert McCloskey
1941	They Were Strong and Good	Robert Lawson
1940	Abraham Lincoln	d'Aulaire/d'Aulaire
1939	Mei Li	Thomas Handforth
1938	Animals of the Bible	Fish/Lathrop